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THE MAGAZINE OF
 RECORD STATISTICS
 AND INFORMATION

AUGUST 1972

ISSUE 117

30c

record research

SIMON SAYS

The Sights and Sounds
 of the Swing Era
 1935-1955

GEORGE T. SIMON

(see page 2)



NEW YORK JAZZ MUSEUM OPENS FRIDAY, JUNE 16, 1972

Nestled in the esprit community of neighboring business skyscrapers, high rise apartment buildings, prestige concert halls, night clubs and restaurants, which we prefer to call the 57th street area in our town, is a picturesque one-story converted carriage house at 125 West 55th Street, not far from the corner of the Avenue of The Americas. Its front is hued in blue with bold lettering announcing that it is the New York Jazz Museum. This is the latest cultural addition to our city - and for the jazz aficionado, the soon-to-be-indocrinated, and the just plain curious, it is indeed a most welcome arrival.

The museum's initial press release describes its activities and future plans.

"From 12 Noon until 8 P.M., TUESDAY THRU SUNDAY (closed Monday), students, tourists and jazz buffs of all ages will be able to view the many rare photos, paintings, musical instruments and jazz memorabilia, and listen to rare tapes of music and musicians reminiscences included in the museum's permanent and special exhibitions. Daily showings will be held of rare Jazz films and of "Jazz Panorama," the Society's sound-and-slide outline of Jazz history. There is no admission charge to the New York Jazz Museum, however, contributions are accepted and are tax deductible. Although formed by the New York HOT Jazz Society, the new museum will feature the history, legend and legacy of ALL aspects of Jazz, and will be the nation's only Jazz museum devoted to the entire Jazz scene. Howard Fischer will serve as Executive Director and Jack Bradley as Managing Director of the Museum.

Much of the planning and organization of the Museum was made possible by means of a grant from the New York State Council on the Arts. To raise additional funds, the Museum will have a jazz sales shop, "THE JAZZ STORE," where new and used records will be offered as well as books, periodicals, photos, posters and jazz novelty items. For added convenience, a mail order sales catalog for The Jazz Store will be available. The New York Jazz Museum will also serve as an up-to-date jazz information center. All jazz events in and around New York will be listed on the Museum's "JAZZ CALENDAR," and material on jazz activities will be available to anyone interested."

THE PREVIEW OPENING PARTY

On the evening of June 15th there was a party given in honor of the new museum. The faithful jammed the available floor space overflowing right out into the street. It was a hot humid evening but it did not stem the stamina and zeal of those who came. There were many representatives from the press, radio and TV media.

(CONTINUED ON PAGE 5)

PHOTOS BY LEN KUNSTADT: Faithful gathering in front of Museum; Photo Of Louis Armstrong and His fabulous horn inside the Museum; Mrs. Louis Armstrong being interviewed by the Press.



Bob Eberly and Helen O'Connell



Doris Day



Frank and Tommy

SIMON SAYS

The Sights and Sounds of the Swing Era 1935-1955

by George T. Simon



Satchmo



Lawrence Welk

"The book, a big one, is a treasure trove of memories for old-timers and an education in musical nostalgia for the young crowd who may wonder what Benny Goodman, Tommy Dorsey, Kay Kyser, Harry James and others were like in their heyday. Simon is not only contagious in his enthusiasms, but definitive. He ranges from young Satchmo talking about other trumpet players down through the 'sweet bands' to Mahalia Jackson the gospel swinger... offers readers a wild, opinionated, critical yet adulatory romp."

—Publishers' Weekly

What are your warmest musical memories?

Maybe you were one of the first to swoon over Frankie at the Paramount. Maybe Glenn Miller and "Chesterfield Time" helped you get through your homework... or one of the great disk jockeys: Al Jarvis, Alan Courtney, Martin Block, Fred Robbins.

Maybe you were one of the lucky ones who caught Stan Kenton's first Carnegie Hall concert, early in 1948. Maybe you were even one of the kids whose roaring enthusiasm told Benny that swing had finally made it way back in '35 at the old Palomar.

Whatever your biggest musical moments, you'll live them again in these pages. George Simon was there — and now he takes you back with him.

This book is a first. No mere collection of memories, these are George Simon's reports for **METRONOME**, finest magazine of the Swing Era. It is the only book of its kind written **on the spot**. (The others are just recollections. This is what George Simon wrote **the same day**; so his writing captures the mood of the time — and the nostalgia is overpowering.)

The most comprehensive book on popular music ever published — swing bands, sweet bands, singers, everyone!

- 29 interviews — sometimes outspoken, almost always revealing — with Glenn, Dinah, Benny, Louis, Duke, Tony Bennett, Mahalia Jackson, Frankie Laine, etc., etc.
- Nostalgic looks behind the scenes: Artie Shaw's real views on jitterbugs... why Ted Weems had heartaches about **Heartaches**... Satchmo's gripes about the modern jazz cult... Frank's gripes about the music business... Peggy Lee and the love of her life... Buddy Rich — arrogant or misunderstood?... Dick Haymes and his brave plans... Ella and her fears.
- Dozens of lengthy comments from the great ones today — after they read George's articles about them from 30 or so years ago. Roasts from Sammy

Kaye and Guy Lombardo. Toasts from Bob Eberly, Freddy Martin, Lawrence Welk. Ribbing from Sy Oliver, Larry Clinton, Artie Shaw.

- Theme songs: the most offbeat list we've ever seen.
- Recording dates with the **METRONOME** All-Star Bands: a giant in every chair, but no prima donnas.
- Priceless data for record buffs, music historians, discographers: chronology of Glen Gray, 1929-39... scores of band personnels (many of which fill in discographical and research gaps)... little-known data on dozens of record sessions.
- Reprinted here: **METRONOME'S** famous Bix Beiderbecke issue.
- 51 lengthy orchestra reviews: sweet bands and swing bands... most with complete personnels... all reviewed in detail, on location — at those wonderful old dine-and-dance spots.
- Orchestra histories: major surveys of Glenn Miller, the Dorseys, Ben Pollack, Hal Kemp, Glen Gray, Bob Crosby, even Ray Noble's legendary English band: a mine of data for buffs.
- "Meet the Band": sketches of every musician and singer in six famous orchestras.
- Records of the Year, 1936-40. (You'll meet hundreds of your old favorites here.)
- Band battles and concerts: Goodman v. Basie, Shaw v. Tommy Dorsey, Basie v. Webb, Goodman and Kenton debuts at Carnegie Hall, etc. — all on-the-spot reports.
- "Hits and Misses": stars George Simon spotted long before anyone else — and some who flickered out.

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THE ENGLISH SINGERS ON ROYCROFT RECORDS -- or, THE MYSTERY OF THE ALTERNATE COUPLINGS by George A. Blacker

Although it cannot compare for rarity with Autograph, the Roycroft label is one that doesn't turn up very often. Recorded by Cameo and distributed by Wm. H. Wise and Co., 50 West 47th St., NYC, the label was produced for the Roycrofters, the arts and crafts society founded by Elbert Hubbard and located in East Aurora, N. Y. Releases on the label consisted mostly of what might be termed "highbrow" music: selections from rather obscure musical shows, short classical pieces, folk songs, etc. The series of records by the English Singers seem to be the most common items in the catalog.

I began making a serious effort to acquire the complete series of twelve records some years ago. I was fortunate enough once to find about six of them at once, and was subsequently lucky enough to acquire about three more, when my complacency received a severe jolt: one of the records had a different coupling from what was advertised on the Roycroft sleeve! Over a period of about four years, I discovered at least two more of these alternate couplings, and began to wonder how many such were issued, and why. When I recently came into possession of part of the 12-disc set of records that the Roycrofters offered in addition to the twelve single items, I found what seems to be the answer to "how many", but "why" is still a mystery.

Examination of the listing of titles printed on the inside front cover of the album revealed that four of the records in the album had different couplings from those listed on the sleeve of a single record. It appears, therefore, that the alternate couplings were offered in the set and perhaps only in the set. I cannot guess why this was done. Certainly few people who had bought the twelve records singly would buy the complete set for the sake of four new selections. Anyone who did would have had to be a devoted fan of choral singing!

Before I list the English Singers' recordings by master number and disc of issue, I'd like to quote some of the critical comments on the records, as copied from the sleeve and album cover:

DEEMS TAYLOR:

"The phenomenal success of the English Singers is due in part to their almost unique repertoire of music of 'The Golden Age'. 'The triumph of the English Singers lies not only in the fact that they have revived these early English Songs, but give a thrilling demonstration of how they should be sung ... What they do is done so perfectly that it looks and sounds easy ... In precision of attack, in exactness in rhythm, in rightness and delicacy of phrasing, in subtle control of light and shade, this group of six singers is a revelation. Their diction is so crystal clear that even in an elaborate contrapuntal passage, with possibly three sets of words being sung simultaneously, one hears, not the unintelligible muddle that proceeds from the average chorus under such circumstances, but three clear strands of poetry, separate and perfectly understandable ... Hear the English Singers when you can, for until you have heard them, you have not heard part-singing."

OLIN DOWNES, "N. Y. Times": "A concert by the English Singers is for a listener a unique and unforgettable experience, a contact with a beauty that is rare and haunting, and interpretations that in their particular kind are unparalleled in the American concert stage".

DAVID BELASCO: "I am delighted to know that the English Singers are making records. These records will delight thousands of people who haven't heard the English Singers, and will enable those who have heard them to experience again and again the joy of hearing these artists."

GEORGE M. COHAN: "Recording the English Singers is an inspiration. These Roycroft records will give untold delight to music lovers, for they are entertainment of the finest and highest quality."

WALTER DAMROSCH: "The English Singers' rendition of the music of the Golden Age of England is so beautiful that it is a pleasure to know that, through the medium of the phonograph, future generations may also enjoy them."

	ROY
2754E - "The Turtle Dove" (Folk song, collected and arr.: R. Vaughan Williams)	151
2755b1- "Wassail Song" (Carol arr.: R. Vaughn Williams)	155
2761c- "The Silver Swan"-Madrigal (Orlando Gibbons, 1585-1625)	153
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2763C- "The Three Fairies"-Trio (Henry Purcell)	153
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2805-C- "A Farmer's Son" (Folk Song, arr. R. Vaughan Williams)	159
2806a- "Just as the Tide was Flowing" (Folk song, arr. R. Vaughn Williams)	152
3007-C- "All Creatures Now are Merry-Minded" Madrigal (John Bennet, comp. 1601)	156
3008- "Ca' the Yowes" (Folk song; words: Robert Burns, music: R. Vaughan Williams)	160
3009c- "The Holly and the Ivy" - Carol from 'Bethlehem' (Rutland Boughton)	157
3010E- "We've Been Awhile A-Wandering" (New Year's Carol, arr. R. Vaughan Williams)	158

THE ENGLISH SINGERS ON ROYCROFT - Or, the Mystery of the Alternate Couplings (contd.)

3011C-	"Hark All Ye Lovely Saints" - Ballet (Thomas Weelkes, 1575-1623)	158
3012B-	"Corpus Christi" - Carol (Peter Warlock)	157
3022c-	"Though Amaryllis Dance" - Ballet (William Byrd, 1543-1623)	160
3023a-	"O Christ Who Art the Light" - Evening Hymn (William Byrd, 1543-1623)	161
3025a-	"It's of a Lawyer" (Folk song, arr. R. Vaughan Williams)	162
	(See Note 2 below)	
3027c-	"Hosanna to the Son of David" - Motet (Thomas Weelkes, 1575-1623)	161
3028c-	"Since First I Saw Your Face" - Ayre (Thomas Ford, 1580-1648)	155
3029 -	"Sumer is Icumen In" - Rota (John of Fornsete, comp. ca. 1226)	159AM
	(See Note 3 below)	
3443c-	"Sumer is Icumen In" - as above	159
3444-	"Hard by a Crystal Fountain" - Madrigal (Thomas Morley)	156AC
3445-	"Sing We and Chant It" - Ballet (Thomas Morley)	151
	(See Note 4 below)	
3463-	"The Piper o' Dundee" (Traditional air, arr. H. E. Randerson)	155AC
3464B-	"An Acre of Land" (Folk song, arr. R. Vaughan Williams)	158AC
3465B-	"In Dulci Jubilo" - (Carol, set by R. L. Pearsall)	161AC

End of master listing

Note 1: Matrices 2803 (numbered 107864 on Perfect and Pathe) and 2804 have been traced to single-sided sessions by Sam Lanin's Orchestra and Jack Kaufman, respectively. This information from Carl Kendziora's Cameo master books.

Note 2: Mxs. 3024 and 3026 are untraced. They may be isolated sides by other artists, as with 2803 and 2804 above, they may be unissued sides by the English Singers, or they may be alternate couplings of other Roycroft records unknown to me at this time. Check your files, gang!

Note 3: Both of these versions of "Sumer" were released on 159; I have seen two copies of it with mx. 3443, Carl Kendziora has it with 3029.

Note 4: I once had a copy of 151 on which the version of "Sing We & Chant It" differed obviously from my present copy, in that someone recited the lyrics of the song before the chorus sang them. In 2 copies of 151 that I've seen since, the chorus sings throughout the record.

I might mention that where no takes are listed, they were either illegible under the label or, in a few cases, totally lost, I have a couple of sunken label pressings.

So far as I know, the above represents a complete listing of the recorded work of the English Singers on Roycroft. Your additions and comments are welcome. I would be especially interested in tracing the identity of matrices 3024 and 3026, which make such tantalizing holes in that penultimate session. I repeat: check your files, everybody!

DATES!! JUST ARRIVED!. Thanks to CARL KENDZIORA and the ED KIRKEBY note books, the following dates for the ROYCROFT "MATRICES" were established by interpolation.

2754 thru 2771 - DECEMBER 1927
2801 thru 2806 - JANUARY 1928
3007 thru 3029 - APRIL 1928
3443 thru 3465 - NOVEMBER 1928

NEW YORK JAZZ MUSEUM
THE PREVIEW OPENING PARTY (contd.)

The presentation of the museum's first exhibition could not have been more timely. The late LOUIS ARMSTRONG, the President of the New York Hot Jazz Society, was honored with all the reverence given a saint. All the walls abounded with Louis Armstrong memorabilia and pictorial matter. I counted over 75 photos tracing the life span of Louis through 6 decades. There was a whole wall of just his phonograph record covers. Another wall displayed such memorabilia as show posters, cartoons, Christmas cards, testimonial and personal letters, paintings and murals - and even diet charts and laundry bills belonging to the great man. There was a cassette playing Louis and more Louis. At this event we met Mrs. Louis Armstrong, (Lucille, as everybody calls her) an attractive gracious lady who generously spent many moments with this reporter illuminating her conversation with several anecdotes about her late husband.

This party also produced a live jam session with some high jazz luminaries serving out the music. Lionel Hampton on drums and Tyree Glenn, trombone, with Joe Muranyi, clarinet; Roger Glenn, flute (Tyree's son); Joe Thomas, trumpet; and Marty Napoleon, piano; carried the first sets. Others who joined the session were Babe Matthews bluesy vocals; pianists, Marlowe Morris and Patty Josephson; bassist, Vic Sproles; guitarist, Lawrence Lucie; and drummers, Joe Marshall and Sam Ulano. Musicians Artie Shaw, Frank Orchard, Sol Yaged and Alan Cary among others were in the audience. Among the illustrious visitors were Ira Gitler, Stanley Dance, Jeff Atterton, John S. Wilson, George Simon, Joe Klee, Larry Parker, Nat Lorber, Helen Ennico, Ian Dove, the Martin Etra's, and so many other good people.

JAMMING AT THE MUSEUM



TYREE GLENN(Tb), JOE THOMAS(Tp), JOE MURANYI(cl) LIONEL HAMPTON

Our magazine wishes the New York Jazz Museum a bright future. It's really something to look forward to - and should be a delight for all who care. Good Luck!

For additional information on the Museum or the Society call Howard Fischer at the New York Jazz Museum, 125 West 55th Street, New York City; telephone (212) 765-2150.

- Len Kunstadt.

THE FOLLOWING ARE FROM THE RECORD RESEARCH ARCHIVES:

Here are reproductions of newspaper clippings from the New York Age published at the time of Joplin's tenure in New York. Some of these clippings served as research material for a chapter on Scott Joplin in "Jazz - The New York Scene" by Sam Charters and your writer. This book is now out of print.

Len Kunstadt

Apr. 3, 1913 - Lester Walton

SCOTT JOPLIN HAS ARISEN ...

USE OF VULGAR WORDS A

DETRIMENT TO RAGTIME

Aug. 14, 1913

THEATRICAL COMMENT

THERE is no harm in musical sounds. It matters not whether it is fast ragtime or a slow melody like "The Rosary."

Scott Joplin, who is recognized as one of the world's greatest writers of ragtime, in discussing the question, said:

"I have often sat in theatres and listened to beautiful ragtime melodies set to almost vulgar words as a song, and I have wondered why some composers will continue to make the public hate ragtime melodies because the melodies are set to such bad words.

"I have often heard people say after they had heard a ragtime song, 'I like the music, but I don't like the words.' And most people who say they do not like ragtime have reference to the words and not the music.

"If some one were to put vulgar words to a strain of one of Beethoven's beautiful Symphonies, people would begin saying: 'I don't like Beethoven's Symphonies.' So it is the unwholesome words and not the ragtime melodies that many people hate.

"Ragtime rhythm is a syncopation original with the colored people, though many of them are ashamed of it. But the other races throughout the world are learning to write and make use of ragtime melodies. It is the rage in England to-day. When composers put decent words to ragtime melodies there will be very little kicking from the public about ragtime.

"There has been ragtime music in America ever since the Negro race has been here, but the white people took no notice of it until about twenty years ago."

"Treemonisha" is grand opera—Scott Joplin, the well known composer, says: I am a composer of ragtime music, but I want it thoroughly understood that my opera "Treemonisha" is not ragtime. In most of the strains I have used syncopations (rhythm) peculiar to my race, but the music is not ragtime and the score complete is grand opera." Mr. Joplin has made arrangements with Benjamin Nibur for the production of his opera at the Lafayette Theatre early in the fall with a company of forty singers, supported by an orchestra of twenty-five musicians.

Singers Wanted at Once
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July 16, 1914

Scott Joplin's latest composition is the "Magnetic Rag." It is specially adapted to use on the stage and performers can secure a copy by writing Scott Joplin, 252 West 47th street. Send 25 cents in stamps.

Apr. 5, 1917

Scott Joplin's burning desire to have produced a ragtime opera he wrote many years ago was responsible for the composer's death, is the opinion of his friends. About twelve years ago in St. Louis Joplin started to write the book and music to an opera which he had finished when he came East ten years ago. One of his missions to New York was to interest someone in producing his ragtime opera.

He was advised by musicians of ability to rewrite the opera, which he enthusiastically set out to do; but even after making numerous changes in the book and score found it a herculean task to interest people with money in the opera's production.

His failure to have his opera produced weighed heavily on his mind, and a few months ago he was taken to Ward's Island, where he died Sunday.

Oct. 22, 1914

"Magnetic Rag"

Scott Joplin's latest and most beautiful composition is published for Orchestra. For sale at

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1437 Broadway New York
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reminiscing in **TEMPO** by Frank Kelly

WHERE ARE THEY NOW?

Actor GENE KELLY who has been directing films the past few years is mulling over the offer to direct and choreograph the great DUKE ELLINGTON's score for "BEGGAR'S HOLIDAY" for films or BROADWAY?????. Incidentally, is GENE's brother FRED KELLY still actively engaged in GENE's dancing school chain?? (a franchise deal?)??? FRED & GENE did dance duets in films & TV shows - a few years ago.

Pianist ALEXIS WEISSENBERG made an RCA LP of RACHMANINOV's Piano Concerto #3. Later he went to a disc shop to buy a copy for a friend. The femme clerk said, "must it be by ALEXIS WEISSENBERG???".

The late SPYROS SKOURAS and his brothers migrated to the U.S.A. when they were young and ambitious--- worked as dishwashers in St. Louis, Mo. - later got in St. Louis theatre operations to a midwest chain which later merged with WARNER BROS. They all became multimillionaires.

Pianist FRANCE KUPPER appeared at CARNEGIE RECITAL HALL. She is a racing car enthusiast and she recently placed third in a major French event.

NANCY PONDER, who used to be JERRY STILLER's partner before he teamed up with ANNE MEARA re-joined JERRY on a limited run in an off-B'way French farce "BOUBOUR OCHE".

DOUGLAS FAIRBANKS, Jr., ED SULLIVAN, MYRNA LOY, MAUREEN STAPELTON, etc. attended the "STRAW HAT" awards at the FABREGUE townhouse in NYC where CARY GRANT officiated at the event.

On July 18, 1971, performers HELEN HAYES (born Helen Brown, In. D.C.), RICHARD KILEY and PAT HINGLE acted as auctioneers in Nyack, N.Y. offering paintings by prominent artists for the benefit of the Land Preservation Landmark Foundation of that area where Miss Hayes lives.

GEORGE BARRIE (no relation to Gracy, or Wendy??) who is president of "Faberger" applied for membership in ASCAP.

ARTUR RUBINSTEIN, the great aged concert pianist, who is still much professionally active was recent decorated by the Dutch govt.

ROMAY GARY, writer, dir., etc. - completed a film "KILL" which stars his estranged American wife, JEAN SEBERG. JAMES MASON is also starred.

GROUCHO MARX attended a seance with a friend. The Medium asked the hushed audience - "any questions?" GROUCHO's voice boomed thru the silent room, "What's the capitol of South Dakota?" Too bad that the late W.C. Fields wasn't there with GROUCH. Could have been a ball, or brahl or brawl.

Actor ARTHUR KENNEDY with his family dined at the RUSSIAN TEAROOM with BORIS KARLOFF'S widow. KENNEDY said he's not looking for acting jobs as he's content with being the very well paid TV commercial voice for Bankers' Trust Co. MRS. KARLOFF is writing a book about her late husband (he had millions of film fans who loved him) who knew much about art. On the \$64,000 Question TV Quiz he quit at \$16,000 on advice of his tax expert. All over would have gone to Uncle Sam.

CYRIL RITCHARD touring in "La Perichole" heard two ladies in Atlanta talking - comparing NY with Atlanta. They said: NY has oodles of people but no folks. You can say that again.

His boss and record company alleges that ELVIS PRESLEY is still a hot drawing card-bigger than the BEATLES ever were - which is tough to swallow. They claim Presley has already sold 25 million records (45s??)

Ex-Olympic star JESSE OWENS is among personalities working for America's Sports Stars for POWs-MIAs. Top athletes who are pledged to get info. on U.S. servicemen who are either missing in action, or held prisoners in Indo China.

LIZA MINELLI did fine in Europe in "CABARET", recordings and is set to do the film "THE LIFE OF EDITH PIAF" - which original was offered her late mother - JUDY GARLAND.

GUY LOMBARDO says he's been producing show hits at Jones Beach, N.Y. for 18 Summers at that 8,300 seat theatre. The skies have been almost continually sunny and the nights with much star twinkling and sea gulls flying around. All had been calm and in order until one nite in July 1971 a sea gull deliberately or was in distress - jetted down on Guy's basoonist MARTY GOLD's noggin. The sea gull maybe doesn't like basoon music??

GEORGE SHEARING has started his own album label after severing relations with CAPITOL RECORDS. Label will be called "SHEARING".

Would you like to see a B'way musical featuring POLLY BERGEN, HARRY BELAFONTE, HERMIONE GINGOLD (was she ever popular in England??), BILLY DE WOLFE, CARLTON CARPENTER (once POLLY BERGEN's mate in a successful upper room act - also man & wife), ORSON BEAN (he moved to Australia??), KAY MEDFORD, LARRY KERT, ELAINE DUNN, TINA LOUISE, MONIQUE VAN VOOREN. Too expensive to do today, but back in 1953 they all were seen on B'way in JOHN MURRAY ANDERSON's "ALMANAC".

Temporarily, Cleveland, Ohio had no train service from "Fun City" and LEOPOLD STOKOWSKI was to arrive there to rehearse and direct the CLEVELAND SYMPHONY ORCH. So, LEO (he won't fly) boarded the AMTRAK train to Canton, Ohio, 60 miles from Cleveland, and got a limousine at 4 a.m. to drive him to Cleveland. A rough deal for a man way past 80.

After her LENNIE HAYTON died LENA HORNE sold her Calif. home and moved back to NYC.

From Paul De Mane, Cortland, N.Y.

Dear Mr. Kelly,

In regards to your column in the 113/114 issue of "Record Research", you mention the absence of Billy Kreschmer (sic) on microgrooves.

In case someone has not already point it out Billy Kreschmer made one LP to my knowledge. Note the spelling of Billy's name! Your spelling of his name may be correct. I am copying his name from the LP cover. This LP is on RANSTEAD K-100. This may be the only LP on this label. You can't prove it by me.

PERSONNEL:

Billy Kreschmer-Clarinet; Tommy Sims, Trumpet; Charles Bornemann, Trombone; Eddie Evans, Piano; Chet Fry, Bass; Bobby Shankin, Drums.

The LP appeared under BILLY KRECHMER + 5. Tunes - Royal Garden Blues, Tin Roof Blues, Black and Blue, Saint James Infirmary Blues, Basin Street Blues, Jazz Band Ball, Ranstead Street Parade, Moon River, Pyle of Jack, A Very Precious Love, When The Saints Go Marching In.

I have no idea of the recording date.

From Paul Sheatsley Chicago, Illinois

Dear Frank,

WHERE ARE THEY NOW? Try "Bill's Gay 90s"!! When I was in NYC (Nov '71) a friend suggested we go there after dinner and who do I find? CHARLIE QUEENER, who played piano at Nicks and elsewhere in the 40s, backing up a barber shop quartet, and CLARENCE HUTCHINRIDER, the old Casa Loma clarinet, blowing tunes, like "Buddy's Habits" with a trio!

From Editor Len Kunstadt.

TED MACK (the "Amateur Hour" personality) illuminated this researcher's mind with a fascinating bit of information. On Radio station WNYC in NYC at 12 Noon on Feb. 27, 1972 Ted told his interviewer that BENNY GOODMAN took his place on clarinet with the BEN POLLACK band. Attention! Benny Goodman researchers!! (to the fore!!)

From John S. Lewis, Arlington, Texas

"SMITH BALLEW"

I dropped the special issue 113/114 by at Smith Ballew's house two weeks ago today. He was delighted to have it. When I visited him he was making notes to reply to a query that George T. Simon had sent him about his relations with Glenn Miller. He told me some of the details, but I imagine I'd better keep it to myself until Simon has a chance to publish a full account. He

had also just got a letter from Brian Rust who had offered Mr. Ballew some of his duplicate records; Mr. Ballew doesn't need them because a man in Waco had put most of Mr. Ballew's records on tape using professional equipment.

As for Frank Kelly's queries, Mr. Ballew retired from General Dynamics in 1967. The question about the original band is a bit more complicated. It was first organized as a cooperative band at Austin College of Sherman, Texas. Mr. Ballew and his brother Frank were original members, but there was no leader. Later, most of the members transferred to the University of Texas at Austin and the band continued as a cooperative band until the members graduated. During one summer Glenn Miller joined the band. He had driven down from Colorado for a summer but drove back to Boulder for the Fall semester at the University of Colorado. So the band did originate on a Texas campus, but it was not yet Mr. Ballew's band. The two colleges should not be confused: Austin College is a small Presbyterian-related school at Sherman with stringent academic requirements; and of course the main campus of the University of Texas is at Austin.

Mr. Ballew has a claim that probably won't be disputed: he must have been the tallest name band-leader. He is 6'5½" which makes him nearly two inches taller than Stan Kenton and slightly taller, I think, than Glen Gray. He celebrated his 70th birthday on January 26th and is hale and hearty. He looks at least ten years younger.

More from John S.

"ED GARLAND" 1971

Some RR readers might be interested to know that Ed Garland, the bass on Kid Ory's records for Columbia and GTJ of the late-1940's, returned to New Orleans April 16, 1971 for the first time since 1912. Garland and Ory made the first recordings done by a New Orleans Negro jazz band for the obscure SUNSHINE label in California in 1921. (Ed. LK / This is more likely 1922/) When he visited Preservation Hall that night of his return, Ed Garland told me the acoustical process that had to be used for the SUNSHINE dates did not reproduce the bass at all. He later sat in with Kid Thomas' band, which was playing at Preservation Hall, for the last set, the first time he had played in New Orleans since 1912. Ed is nearly blind now, but he can still play very well. When he flew in from Los Angeles he was accompanied by Floyd Levin, a California record collector who told me that Barney Bigard had undergone a cataract operation in Los Angeles and is successfully recovering.

From Bill Braunau, Columbus, Ohio

I noticed a mention of Bernie Cummins name of Pg 7 (RR 101). His brother's name is Walter. He lives in Columbus and was a vocalist with Bernie's band. I have spoken with him and I think he would welcome any correspondence regarding the band. He has asked me for records of Bernie's where he (Walter) is a featured vocalist.

I also noted the Two Black Crows piece. I do not know what value it is but I have the book and it is published by GROSSET & DUNLAP, copyright 1928. The front piece inscription reads: "To My Good Friends, The Makers, Distributors and Users of the Columbia Phonograph Records, Whose Interest and Encouragement Have Meant so Much to The Two Black Crows. It is interesting in that the scope of the Crows is expanded to include a wife, "Camilla Crow", Bingo the dog, both belonging to Amos Crow, and Willie Crow, the 2nd half of the team. In addition I have an alternate "take" in the Crows records.

Tex Ritter collection



TEX RITTER (continued) by D. Toborg
(See 108 109 111 113/4 & 115)

16* Transcriptions (continued)
from issue 113/114)

Capitol G-21/22

I Hung My Head And Cried
Fort Worth Jail
Too Late To Worry, Too Blue To Cry
You Brought Sorrow To My Heart
Shame On You

I Wish I Had Never Met Sunshine
When My Blue Moon Turns To Gold Again
Careless Darlin'
Detour

Capitol G-23/24

With Tears In My Eyes
Home On The Range
How Was I To Know
Try Me One More Time

San Antonio Rose
Green Grow The Lilacs
You Will Have To Pay
Long Time Gone

Capitol G-25/26

Zebra Dun
Get Along Little Dogies
Trail To Mexico
When The Work's All Done This Fall
Sam Bass

Down In The Valley
O Bury Me Not On The Lone Prairie
Billy The Kid
Ridin' Ole Paint
De Camptown Races

Capitol G-27/28

Teach Me To Forget
When You Leave Don't Slam The Door
The Sweetest Love Of All
Cold Hands, Warm Heart

One True Heart
Brushy Mountain
Poor Unwanted Heart
Tweedle O'Twill
Why Did It End This Way

Capitol G-41/42

I'm Gonna Leave You Like I Found You
It's Never Too Late
Red River Valley
In Case You Change Your Mind

I'll Wait For You
So Long Darlin'
Walking The Floor Over You
Too Little, Too Late
Oh, My Darling Clementine

Acknowledgement must be made to Dave Kressley, Box 463,
New Tripoli, Penn. 18066 for supplying much of the infor-
mation on the Transcriptions. Dave can make tapes avail-
able of much of this material.

Capitol G-43/44

Make Room In Your Heart For A Friend
Sweethearts Or Strangers
Live And Let Live
It Makes No Difference Now
Please Don't Leave Me

Forget Me Not

I Dreamed That My Daddy Come Home
I'll Kiss Your Picture Goodnight
There's No Room For Me In Your Heart
Tears Of Regret

Capitol G-119/120

When You Cry (You Cry Alone)
Gotta Make Up For Lost Time
You Can't Conceal A Broken Heart
Trouble Keeps Hangin' Round My Door
Shadow On My Heart

You Can't Break My Heart
The First Rose
I Was Wrong
I Learned My Lesson Too Late
'Tho I Tried

Capitol G-121/122

Beyond The Shadow Of A Doubt
Born To Be Blue
This Lonely World
As Long As I Live

I Don't Care Who Knows It
Gotta Have Some Lovin'
Never Mind My Tears
Let's Forget
Wave To Me My Lady

Capitol G-123/124

Contents of above listed in
Record Research 113/114
Capitol G-133/134

Honey Child
You've Got To Come And Get Me
Move It On Over
I'm Beginning To Believe In You
You Drove Me To Another's Arms
(And Now I'm Happy There)

Cowboy Jack
Never Mind My Tears
I've Had Enough Of Your Two Timin'
(You've Had Enough Of
Billy Boy My Bank Roll)

Here' To Vets

Program 568 (44-5) (F 77527)
Wayward Wind
He Is There
Green Grow The Lilacs
The Last Wagon

(to be continued)

A new RR column
into the realm of modern jazz

MODERN EYES-ZING

by Bob Porter

4. Sonny Stitt has been one of my favorites for many years and he is one of the most prolific recording artists of all time. His peak years creatively were, roughly, 1949-1959 when he recorded for Prestige, Roost, Argo and Verve. The Prestige and Verve sessions have been well documented and there were only a couple of Argo sessions but there has always been a lot of confusion about the Roost sessions. Recently I took the time to try and repair some of the confusion. Look at p. 283 of Jazz Records Vol. 7 and start with the first Roost session. In the first place, the matrix numbers are incorrect. WHY DO I LOVE YOU should be 1139 while SYMPHONY HALL SWING should read 1140. In the personnel, Billy Taylor is listed as pianist but this should read Fletcher Peck. Since Taylor was recording for Roost during the period, there seems no reason that Roost wouldn't include his name on the label were it he. Lastly Stitt plays tenor sax exclusively on these two sides.

His second Roost session was the octet with Johnny Richards arrangements. Matrix 1156 should read Sancho. Panza and only 1156 and 1159 are on Jazztone LP 1231. The next date has a similar error in that LOOSE TALK should read Loose Walk. The tune, a Stitt original, was recorded by Clifford Brown as BLUES WALK and has also been known as STITT'S TUNE. This would seem to be its first recording. There is an audible conga drum (Candido?) on this track and it should also be noted that HARVEST MOON and OPUS 202 are not present on Jazztone 1231. The quartet on the next date was recorded at the Hi-Hat Club in Boston, although the applause may be dubbed. The number of the Roost 10" LP should read 418 while the matrix numbers for the two part EVERY TUB are 1204 and 1205. The unknown session on this page is not a Sonny Stitt session and is properly listed in Volume 4-C under Al Jackson.

One final Roost correction - from the next page - concerns the personnel for Roost LP 2226 which should read Hank Jones, piano; Wendell Marshall, bass; and Shadow Wilson, drums. I'll save more Stitt information for another paragraph.

5. A late May letter from Erik Raben announces that the long awaited revision of Jazz Records 1942-1969 is underway and that draft pages should be circulating soon. I'd like to hear from any reader who has any OMISSIONS to report from the first edition.

Ladies and Gentlemen!

"BIM BAM BOOM" is here! We have assembled the greatest stories, interviews, articles, pictures, discographies and special features for this new magazine concerning the history of Rhythm and Blues and Rock and Roll vocal groups. It's bi-monthly.

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I'VE HEARD THAT SONG BEFORE

(RR 98, 106, 107, 108, 109, 110, 113/4)

Dear Len and Bob:

Re I'VE HEARD THAT SONG BEFORE. It seems to me that mere LISTINGS of titles and their purported correspondence or identity serves little purpose, without a more specific definition of the degree or type of identity. I would like to propose that previous writers on this subject go over their lists again, and break each pair down into categories such as the following:

- 1) A given tune was later given a new title by the same composer. Ex: Bob Haggart's I'M FREE later got lyrics and was called WHAT'S NEW.)
- 2) Tunes which are identical and of similar structure all the way through have different tune titles and different composer credits. WORDS may be different, however. EX: LOOKIN' FOR ANOTHER SWEETIE by Fats Waller's Buddies on Victor is exact same melody all thru as I'm CONFESSIN' THAT I LOVE YOU, but of course diff. composers and words.
- 3) PARTS of two tunes, such as particular lines or even whole strains, are similar, but other strains or lines are different and/or the tune structure is different. EX: The first line of BEALE STREET MAMMA uses the same melody as the first line of SEE SEE RIDER, but the rest of the melody is different and the tune structures are different, so the tunes are NOT "The Same."
- 4) A new tune is based on the chord progression of an older tune (EX: MOTEN SWING, everyone tells me, is based on YOU'RE DRIVING ME CRAZY, although I can't hear much similarity. Again, the are NOT really "The same tune."

Incidentally, Martin Williams tells us there are "THOUSANDS (sic) of I GOT RHYTHM-based pieces." If we are to take him literally, then we might ask him to list AT LEAST 2000 (sic) such titles for us! Please, let's be precise.

We should perhaps add a fifth category - those which have been REPORTED as similar or identical, but which are NOT. Bo Esselins, in issue 115, cites the dissimilarity of Charlie Johnson's BOY IN THE BOAT with SQUEEZE ME. And the Mound City Blue Blowers ONE HOUR is Nothing like IF I COULD BE WITH YOU, as some have stated!

To this we could add dis-similar tunes with the same title - there are at least 3 different SINGIN' THE BLUES tunes; at least 3 different SUGAR's; etc.

WALTER C. ALLEN, Stanhope, N.J.

PERUNA

From W. W. Rea, Harriet's Workshop, Salt Lake City, Iowa.

Gentlemen:

Regarding the tune "Peruna" that was inquired about by collectors in IHTSB and furthered by John Lewis.

Yes, it was recorded by a major company under the title of "Peruna" a long time before Bob Crosby's recording. I own Brunswick 573 and while played by a few members of the Southern Methodist University Band, it is not like one would hear today by their marching band. The Brunswick record I have is a rather good piece of Dixieland jazz with some very creditable work on the hot clary, trombone and trumpet ... the latter copies early Armstrong amazingly well.

comments from Mikael Ankers, Farsta, Sweden

It surprises me that Harold Hartel says about Eddie Miller's Lazy Mood that Matty Matlock is "stealing" from Eddie. The thing is that Eddie wrote the song when he was with Bob Crosby, and it was entitled "Sentimental Blues" but later the title was changed to "Slow Mood". In the early 40's Johnny Mercer added lyrics to the song, and again it was retitled to "Lazy Mood". (This is not uncommon: My Inspiration by Bob Haggart was retitled "Gone But Not Forgotten" when Jack Lawrence added lyrics, and Haggart's "I'm Free" became "What's New?" with Johnny Burke's lyrics). In the matter in question (i. e. Rampart Street Paraders' version of Lazy Mood, Col CL-785) composer credits are given to Eddie Miller and Johnny Mercer, so I do not see why Matty should be "stealing" from Eddie. After all he isn't credited. True he is the leader of the date, but Eddie Miller plays tenor on it.

FILLING IN DISCOGRAPHICALLY



THE EARLY COLUMBIA ORIGINATING OFF-BRANDS Info. from elite researcher Jim Walsh, Vinton, Va.
Dear Len:

In the May 1971 Record Research I observed that your staff is stymied by a larger number of old records than usual on which the artists' names are not given. This letter is intended to help you with the problem, but as I have said more than once before, the names of artists on such records as Standard, United, Harmony, Diamond and Climax can be ascertained by looking them up in a Columbia catalog of the appropriate period. (Of course a fair number of Columbia records also didn't carry the artist's name in the catalog.)

Standard, United, Harmony, Diva and many others always had the same coupling as Columbia, but some Columbia-originating off-brands, such as Climax and Remick Perfection paired them differently. Something I am planning to do in the next year or two is to devote one of my favorite Pioneer Recording Artist department articles in Hobbies to listing as many as I can of the 50 or so off-brand labels under which Columbias were issued and tell anything I can among the companies, mostly domiciled in Chicago, that sold them. I constantly receive letters from people who have a few Standard or United records they think are worth a fortune. I tell them they are worth just the same as a Columbia of the same period. One mail order dealer in records has been trying laboriously for years to compile a "Standard catalog" and asking the assistance of his customers, although I have told him he can get all the available information from old Columbia catalogs. He can't disabuse himself of the idea that Standards are great rarities.

Now I'll go down your May 1971 list and comment on the numbers besides which I have placed X marks:

- 411 United A758 Blitz and Blatz in an Aeroplane. Fred Duprez, a popular vaudeville comedian, and Bob Roberts. The other side, "Then We'll All Go Home," is by Ed Morton.
- 1578 Climax k445 Pussy Cat Rag. Ada Jones and the Peerless Quartet. They make this number on Victor, Columbia and Edison discs and Edison cylinder, and may have recorded it for a small company or two. Since you don't give the title of the other side I am unable to say who sings the tenor solo.
- 1743 Diamond D934 I'm Goin' to Live Anyhow Till I Die. Harry Tally.
- 1744 Diamond D1662 Always in the Way. Byron G. Harlan.
- 1745 Diamond D1815 Goodbye, My Lady Love. This one is a mystery. I can't find it in a Columbia disc catalog with artist identification. The Columbia cylinder is by Harry Macdonough, but at the time (1904) the disc was made he was under exclusive disc contract to Victor, so can hardly have made the disc.
- 1746 Diamond D3330 Good Night, Little Girl, Good Night. Henry Burr. This was one of Burr's warhorses. Columbia not only listed it in the regular catalog, but issued it as a "sample record," with a sales spiel on the reverse side, for 25 cents. I have read that it sold a total of more than three million records, in the combined sample and regular edition, but I certainly can't prove it.
- 1747 Diamond D3357. Sitting Bull. Catalogued as by "Frank Williams," but he was really Dan W. Quinn, one of the earliest popular recording artists.
- 1748 Diamond D3092 Maryland, My Maryland. George Alexander. (This is a baritone, not a tenor, solo.)
- 1749 Standard A354 Two Blue Eyes. Billy Murray. REVERSE: I Can't Find Another Girl Like you--- Minstrels. Peerless Minstrels.
- 1750 Standard A1431 Opening and Closing Ode-- I. O. O. F. Henry Burr (he was always called on by Columbia to do any odd job, such as recording these Odd Fellow odes or singing the praises of the Metropolitan Life Insurance Co.)

- 1852 Harmony 705. Hallelujah, I'm a Bum. Bum Song. "Hobo Jack" Turner was really Ernest Hare.
- 1922 Diamond 2505. Professor and the Musical Tramp. Len Spencer and Parke Hunter. Hunter was one of the finest banjoists of his day and could also play almost any other instrument.
- 2104 Oriole 1329. Mr. Hoover and Mr. Smith. As you guessed, Billy West and Bob Thomas were really Billy Jones and Ernest Hare.
- 2112 Harmony A440. So Long, Joe Medley. Whistling solo by Edward Ables. "The Wanderer's Night Song" on the reverse is a duet by Frank C. Stanley and Henry Burr. Rather oddly, you also offer a Victor of this song by the same singers.
- 2194 Harmony 791. Me and My Shadow. Williams Brothers. At a guess, the "Brothers" were Frank Luther and Carson Robison. They called themselves the Black Brothers on Okeh and the Jimson Brothers on Edison.



Memo from

E. S. (STAN) TURNER, P.O. Box 2771, San Diego, Calif. 92112

I Am Trying To Compile A Complete Listing Of The Homestead Label & Would Appreciate You Mentioning In Your Magazine. With The Enclosed Photo. I Need Song Titles, Artists Name, Master or Control Numbers.

WANTED FOR NEW ORLEANS JAZZ PROJECT

I need the help of a jazz musician who has the following talents:

1. Plays an instrument.
2. Reads well.
3. Can notate from records.
4. Can write a simple accompaniment behind a solo.
5. Likes New Orleans Jazz.

Contact Roger Pryor Dodge, 25 5th Avenue, New York, N.Y. 10003. 212 GR 7-4498.

SCOTT JOPLIN - report from Ernest Nagy, Washington, D.C. - The extensive report on the second coming of Scott Joplin, in Issue 115, was of particular interest. I'm hoping to interest the Opera Society here in mounting a full-fledged production of TREEMONISHA. With particular reference to the Herwin recording, I thought your readers might be interested in knowing that listings of "Maple Leaf Rag" recordings can be found on the following pages of Brian Rust's two new volumes: 46(2), 126, 160, 473, 495, 683(2), 686, 689, 799, 841, 871, 1064(2), 1080, 1166(2), 1187, 1194, 1265(2), 1333, 1428, 1557, 1606, 1681, 1682, 1765, 1766, 1810.

RESEARCH DATA REQUESTED! BY BERT AND DEMEUSY OF EYBENS FRANCE

I am now working to a ERSKINE TATE story. It is very complete as I have all personnels from contemporary newspapers (Chi. Defender, NY age, etc.) plus my own interviews. But I should need very much to identify the photo published in the PICTORIAL HISTORY OF JAZZ (Keepnews-Grauer) PAGE 51. The only known musicians are SATCHMO, ERSKINE TATE, JIMMY BERTRAND and pianist TEDDY WEATHERFORD.

➔ **Just found: from LK**
Add John Hare, tuba and
Stomp Evans, sop. sax.
Source: Armstrong exhibit
in NY Jazz Museum

FEDERAL

THE FEDERAL 12000 SERIES

(Cont'd from issues 113/114,115,116)

12301 - BILLY WARD & His Dominoes:
One Moment With You (F.1134)
St. Louis Blues (K 8467 C3)

12302 - TINY TOPSY:
Aw Shucks Baby (F.1259-1)
Miss You So (F.1260-1)

12303 - THE FIVE CHANCES:
My Days Are Blue (F.1261 C2)
Tell Me Why (F.1262 C2)

12304 - IKE TURNER and His Orch:
Rock-a-Bucket (1252)
The Big Question (1251)

12305 - THE MIDNIGHTERS:
Let 'Em Roll (572 C4)
What Made You Change Your Mind (571 C4)

12306 - WILLIE MABON:
Light Up Your Lamp (F.575)
Rosetta, Rosetta (F.576)

12307 - IKE TURNER and His Orch:
You've Changed My Love (1249-1)
Trail Blazer (1253-1)

12308 BILLY WARD & The Dominoes:
Have Mercy Baby (105)
Love Love Love (154)

12309 TINY TOPSY & The Charms:
Come On, Come On, Come On (1263-1)
Ring Around My Finger (1264-1)

12310 KENNY MARTIN:
My Love Is Coming Down (F.1265-1)
I'm The Jivin' Mr. Lee (F.1266-1)

12311 JAMES BROWN & The Famous Flames:
Baby Cries Over The Ocean (F.1268)
That Dood It (F.1270)

12312 JOHNNY PATE QUINTET:
Swinging Shepherd Blues (F.595)
The Elder (F.596-1)

12313 LOREZ ALEXANDRIA:
Polka Dots And Moonbeams (F.588-1)
This Year's Kisses (F.592-1)

12314 JOHNNY PATE QUINTET:
Pattin' With Pate (F.600)
Walkin' With Mr. Lee (F.599)

12315 TINY TOPSY:
You Shocked Me (1271)
Waterproof Eyes (1272)

12316 JAMES BROWN & The Famous Flames:
Begging, Begging (F.1267-1)
That's When I Lost My Heart (F.1269-1)

12317 THE MIDNIGHTERS:
Stay By My Side (1278-2)
Daddy's Little Baby (1277-2)

12318 CAL GREEN & His Orch:
Green's Blues (1280-1)
The Big Push (1279-1)

12319 THE SWALLOWS:
Oh Lonesome Me (F.1285 -C3)
Angel Baby (F.1286 -C3)

12320 BING DAY:
Since You Left Me (F.1281-1)
Pony Tail Partner (F.1282-1)

12321 BOOKER LEE Jr.:
Rockin' Blues (F.602-1)
You Are My Happiness (F.604)

12322 JOE PENNY:
Mercy, Mercy Percy (F.1283-1)
Bip A Little, Bop A Lot (F.1284-1)

12323 TINY TOPSY:
Cha Cha Sue (1287-1)
Western Rock 'N Roll (1288-1)

12324 DANNY OVERBEA:
Space Time (1290-2)
Candy Bar (1289-2)

12325 JOHNNY PATE QUINTET:
Pretty One (F.1291)
Muskeeta (F.1292-1)

Here is brief list of some Federal
Cashbox Reviews which can help with
dating this installment above.

By
ANTHONY
ROTANTE

12301 - 12350

(with cooperation from Kurt Mohr and the
late Marcel Chauvard.)

12326 THE SUGAR CANES:
Cotton Picking (1293-1)
Charleston Rock (1294-1)

12327 JOHNNIE PATE QUINTET:
Little Pixie (F.1299)
Five O'Clock Whistle (F.598)

12328 THE SWALLOWS:
We Want To Rock (G.7217-2)
Rock-A-Bye Baby Rock (G.7219-2)

12329 THE SWALLOWS:
Beside You (K.8964)
Laughing Boy (G.7220)

12330 KENNY MARTIN:
I'm Sorry (F.605-1)
Yum, Yum (F.606-1)

12331 TOMMY LOVE:
My Crazy Heart (F.607-1)
Tell Me, Tell Me (F.608-1)

12332 JOHNNY PATE QUINTET:
Stroll Some More (F.612-2)
Revival (F.610-2)

12333 THE SWALLOWS:
Itchy Twitchy Feeling (G.7231)
Who Knows, Do You? (G.7232)

12334 FAITH TAYLOR & The Sweet Teens:
Your Candy Kisses (F.613-1)
Won't Someone Tell Me Why? (F.614-1)

12335 KENNETH TIBBS:
No More Tears (F.616-1)
Darling I Want Your Love (F.615-1)

12336 THE PUDDLE JUMPERS:
Mud Puddle (F.620)
Snake Charmer (F.619)

12337 JAMES BROWN & The Famous Flames:
Tell Me What I Did Wrong (G.7256-1)
Try Me (G.7257-2)

12338 JOHNNY PATE:
Cannon Ball (F.609)
Skippy Doe (F.611)

12339 - THE MIDNIGHTERS:
Babe, Please (544)
Ow-Wow-Oo-Wee (546)

12341 - CAL GREEN:
I Can Hear My Baby Calling (GR 15386)
The Search Is All Over (GR 15387)

12341 - KENNY MARTIN:
My Sugar Queen (685)
Darling, Please Be Mine (686)

12342 - TOMMY LOVE:
My One True Love (687)
Ice Cream, Soda Pop (688)

12343 - THE PUDDLE JUMPERS:
Headin' South (F.617)
Quiet Dad (F.618)

12344 - LITTLE ESTHER:
Heart To Heart (F.120)
I Paid My Dues (F.229)

12345 - THE CHARMETTES:
Johnny, Johnny (688)
School Letter (689)

12346 - BILLY VALENTINE:
Wasted Tears (690)
Cold Hearted Lover (691)

12347 - THE KL-DEENS:
Why Can't I Find You? (F.697)
My Love For You (F.698)

12348 - JAMES BROWN:
There Must Be A Reason (7258)
I Want You So Bad (7264)

12349 - THE TURBO-JETS:
Bingo (F.693-1)
In Reverse (F.694-1)

12350 - KENNY MARTIN:
Now I Know (1339)
Tell Me Not To Go (1340) (to Be Continued)

12306 - 9/21/57 12345 - 2/14/59
12321 - 3/18/58 12350 - 4/4/59
12337 - 9/27/58

EDISONIA

Phonograph Companies (1890-93)

Comp. by Ray Wile

A vast field for
EXPLORATORY RESEARCH

(PART THREE - continued from issue 116)

New York Phonograph Co. (1890-93)
257 Fifth Ave., N.Y.C. (1890-1) Edison Bldg., N.Y.C. (1893)
John P. Haines, Pres. (1890-92)
Richard Townley Haines, Sec. & Treas. (1891-93)

New Jersey Phonograph Co. (1890-93)
758 Broad Street, Newark, N.J. (1890)
George G. Frelinghuysen, Pres. (1892)
Nicholas Murray Butler, Vice Pres. (1892)
Howard W. Hayes, Sec. (1892)
Sylvester S. Battin, Treas. (1892)
W. L. Smith, Gen'l Man. (1890-91)
Newark, N. J.
Victor H. Emerson, Gen'l Man. (1892-93)

Ohio Phonograph Co. (1890-93)
220 Walnut Street (1890)
Cincinnati, Ohio
James L. Andem, Pres. (1890-93); & Gen. Man. (91)
A. O. Koplan, Secretary (1892)

Directors
James L. Andem (1892)
A. O. Koplan (1892)
J. H. Bromwell (1892)
C. B. Fidler (1892)
(One vacancy 1892)

Old Dominion Phonograph Co. (1890-1,93)
Rooms 8 & 9 Masonic Temple (1890)
Roanoke, Va.
J. H. McGilvra, Pres. (1890)
C. F. Rowe, Sec. & Treas. (1891,93)
Roanoke, Va.

Directors
R. S. Boswell
Roanoke, Va. (1891)

Pacific Phonograph Co. (1890,93)
323 Pine Street (1890)
San Francisco, Cal.
Louis Glass, Gen'l Man. (1890,93)

South Dakota Phonograph Co. (1890)
Sioux Falls, Dakota
Henry Lacey, Gen'l Man. (1890)

Spokane Phonograph Co. (1890)
Spokane Falls, Washington
J. W. Wilson, Manager (1891) Listing found in A.O. Tate letter
file; 17 Aug. 1891

Directors
Louis Glass, (1890)

State Phonograph Co. of Illinois (1890-93) Directors
804 Home Insurance Bldg., Chicago Ill. (1890) Granger Farwell (1890-93)
Granger Farwell, Pres. (1892) 232 South Clinton St.
W. H. Hubbard, Vice Pres. (1892) Chicago, Ill (1891)
E. L. Lubdell, Treas. (1892) W. H. Hubbard (1890,92)
George A. McClellan, Sec. (1891-2) E. L. Lubdell (1890,92)
George A. McClellan (1892-3)
G. B. Shaw (1892)
W. D. Preston (1892)
E. A. Benson (1892)

Tennessee Phonograph Co. (1890,92-93)
No. 5 Noel Block, Nashville, Tenn (1890)
J. Balleran, Gen. Man (1890)

R. L. Thomae (1893)

West Coast Phonograph Co. (1890)
Portland, Oregon

Directors
Louis Glass

Texas Phonograph Co. (1890-92)
Galveston, Texas
H. L. Sellers, Pres. (1890)
H. E. Landes, Pres. (1892)
James H. Atchison, Vice Pres. (1892)
Thomas Conyngton, Gen'l Man. (1890-92)
Galveston, Texas (1891)

Directors
L. S. McKinney (1892)
Judge A. H. Willie (1892)
J. S. Montgomery (1892)
Hugh R. Conyngton (1892)

Western Pennsylvania Phonograph Co. (1890,92) Directors
146 Fifth Ave. (1890) P. C. Knox (1892)
Pittsburgh, Pa. L. S. Clarke (1892)
George B. Motheral, Pres. (1892) H. L. Childs (1892)
L. S. Clarke, Vice Pres. (1892) George I. Whitney (1892)
J. H. Friend, Sec. (1890) J. H. Friend (1892)
Henry F. Gilg, Sec. (1892) George B. Motheral (1892)
F. L. Stephenson, Treas. (1892)

Wisconsin Phonograph Co. (1890,92-3) Directors
414 Broadway, Milwaukee, Wisc. (1890) John H. Frank (1892)
W. S. Burnett, Superintendent (1890) Joshua Stark (1892)
John H. Frank, Pres. (1892) H. D. Goodwin (1892)
Joshua Stark, Vice Pres. (1892) T. J. Perales (1892)
Henry D. Goodwin, Sec. (1890,92-3) E. H. Bartlett (1892)
T. J. Perales, Treas.

Directors
John H. Frank (1892)
Joshua Stark (1892)
H. D. Goodwin (1892)
T. J. Perales (1892)
E. H. Bartlett (1892)

Wyoming Phonograph Co. (1890,93)
Cheyenne, Wyoming
E. L. Lindsay, Manager (1890)

A. Gilchrist (1893)

Leeds & Co. (1892)

Indiana

Holland Brothers (1892)
Ottawa, Canada

Editor's note:

Are any of our readers fortunate enough
to own cylinders and/or discs belonging
to these pioneer companies? Future
installments by Mr. Wile will disclose
that there were actual recordings
produced by various of these companies.
What fabulous research is now open for
all of us!!

(Note: Appointed sales agent for
Canada in August 1891)

(To be continued)..